Oberon appears and, as the act ends, squeezes the juice of the magic herb upon her eyelids.

Act II curtain rises upon the same spot in the wood as in Act I. Tytania lies sleeping in her bower, invisible to the rustics who have returned to rehearse their play. After his first entrance, Bottom retires behind a bush to await his next cue. Finding him there in close proximity to the sleeping Tytania, Puck plants an ass's head upon his shoulders. Summoned by Quince on his cue, Bottom emerges and, understandably, though not to himself, scares his astonished comrades away. Left alone, he begins singing to keep his spirits up. This awakens Tytania, who instantly falls to doting desperately on him. She will not hear of his leaving the wood which the poor frightened ass so patently wishes to do, but gently pulls him down beside her on her couch and instructs her attendant fairies to gratify his every wish. At last, Tytania and her ass fall asleep. Oberon returns, followed, by Puck, who gleefully points out Tytania and her hirsute paramour to his master. At this moment, Demetrius appears in pursuit of Hermia. Oberon recognises him as the man upon whose eyelids Puck was to have squeezed the magic juice, but Puck has ruefully to admit that this is not the man whose eyelids he has in actual fact annointed. Both listen as Demetrius pleads his passion with Hermia. Finally the latter bursts free and runs off, leaving the dispirited young man, overcome by weariness, to abandon the chase and lie down. Oberon, incensed by Puck's mistake, despatches him in search of Helena, himself annointing the eyelids of Demetrius. Puck returns to announce that Helena is at hand with Lysander. The couple appear, Lysander still hotly wooing. Demetrius wakes. His eye falling upon Helena, he falls wildly in love with her and starts to apostrophize her passionately. The poor girl does not know what to think and can only imagine that the other three have joined together to play an unkind practical joke on her. The two men taunt each other and finally depart in search of a suitable spot for a duel, whilst the two girls almost come to blows, and Helena, hotly pursued by Hermia, takes refuge in flight. Oberon is furious at what he takes to be Puck's excessive stupidity, despatching him so to mislead and bamboozle the young men, that they shall give up the idea of a duel in despair. Then he can repair the damage he has done, by annointing Lysander's eyelids, when the next thing his eye will fall upon must be Hermia. This he does, luring the four lovers back to the same spot one by one, where, so wearied are they by the events of the night each collapses in deep sleep, unaware that he or she is near the other three. Fairies enter and sing, as Puck finally squeezes the magic juice on Lysander's eyelids. The curtain falls.

Act III also commences in the same spot in the wood. Tytania lies asleep in her bower with the transformed Bottom. Having possessed himself of the Indian boy he so covets, Oberon takes the spell off his queen. She wakes and is appalled to see the object of her erstwhile infatuation. She and Oberon become reconciled and Puck removes the ass's head from Bottom. The fairy couple then repair to the palace, to bless Duke Theseus' nuptials. The four lovers awake; their experiences of the past night seem but a distant dream to them. They decide to return to Athens and seek Theseus' indulgence and protection. Waking, Bottom fears to believe the events of the night but, being Bottom, plans to reap some advantage from them. He will get Peter Quince to make a ballad called *Bottom's Dream* and hope to introduce it at the wedding festivities. The scene dissolves and re-assembles as Theseus' palace. Theseus and Hippolyta are present with members of their court. The lovers appear, to explain their flight and present return, crave the Duke's pardon and protection and obtain his permission to wed according to the dictates of their hearts, which he accords them. When Theseus and Hippolyta are shown a list of proposed festivities, they choose *Pyramus and Thisbe*, the rustics' play. This is duly performed and, despite a few derisory comments from the spectators, with success. Then, the company disperses to rest.
In a final scene, Oberon and Tytania, with their company of fairies, enter the palace to bless it. In the accustomed manner of the Elizabethan drama, Puck turns to the audience and craves their indulgence for the evening's entertainment. The curtain falls quickly.

Production Staff

Music Director and Conductor	Alfred Strombergs
Stage and Production Director	Alan Ord
Production Designer	Terry Gunvordahl
Lighting Designer	Robert Hawrelak
Technical Director	Paul Hilton
Costume Construction	Betty Kolodziej
Stage Manager	Carl Derfler
Lighting Director	Robert Hawrelak
Technical Director (Convocation Hall)	Clive Alcock
Rehersal Pianists	Elaine Dobek Teresa Cotton
Program and Publicity	Alan Brownoff

The Department of Music gratefully acknowledges the assistance and corporation of The Department of Drama and ITV.

The University of Alberta,
Department of Music

A Midsummer Night's Dream

an opera by Benjamin Britten
libretto from William Shakespeare
an opera in three acts

8:00 pm
Friday, Feb. 10 1978.
Saturday, Feb. 11
Convocation Hall,
Arts Building

Cast
(in order of appearance)

Cobweb)	Susan Palmer
Peaseblossom) — *Fairies*	Sharon Pyrcz
Mustard seed)	Cydney London
Moth)	Sheila Hemingson
Puck, mischievous servant of Oberon	Dennis Tierney
Oberon, King of the Fairies	Kathy Megli
Tytania, Queen of the Fairies	Jennifer Scragg, (Feb. 10); Judith Holswick (Feb. 11)
Lysander, in love with Hermia	Lary Benson*
Hermia, in love with Lysander	Mary Louise Burke
Demetrius, in love with Hermia	Robert Mast
Helena, in love with Demetrius	Judith Hambley (Feb. 10); Anita Noel (Feb. 11)
Bottom, a weaver	Michel Gervais
Quince, A carpenter	Donald James
Flute, a bellows-mender	Tim Mallandaine
Snug, a joiner	Stan Backs
Snout, a Tinker	Michel Landry
Starveling, a Tailor	Jim Raycroft
Theseus, Duke of Athens	Emilion Groch
Hippolyta, Queen of the Amazon betrothed to Theseus	Jill Ridley

Chorus of Fairies (From U of A Concert Choir; Larry Cook, Director): Kathleen Biersdorff, Carol Derk, Elaine Dobson, Maureen Fedun, Crystal Fleuty, Beverly Guebert, Jean Matheson, Jan McCrostie, Elvira McInerney, Joan Miller, Nancy Millions and Valerie Squair.

Act I The Wood outside Athens
Act II The Wood outside Athens
Act III Scene 1 — The Wood outside Athens
Scene 2 — Theseus' palace
Athens: Anciently
Intermission between acts.

St. Cecilia Opera Orchestra

1st Violins
Robert Miskey
(Concertmaster)
Neil Miskey
Gilbert Hill
Nancy Bias
Priscilla Porcheron
Ingrid Grenke
Ross Lindskoog

2nd Violins
Yasuko Eastman
Cathie Hudson
Dianne Vaasjo
Sam Siu
Mark Ellestad
Ann Rooney
Erika Schuessler

Violas
Elizabeth Morris
Andrew Bacon

Cellos
Joanne Ludbrook
Victoria Clarke
Rebecca Denson
Anne Robertson
Fiona Hanley

Basses
Martin Arnold
Andre Szaszkiewicz

Harp
Giannetta Baril

Flutes & Piccolos
William Damur
Lynn Piening

Oboe & English Horn
Hiromi Takahashi

Clarinets
John Mahon
Donald Ross

Bassoon
Douglas Jahns

Horns
Joan Greabeiel
Margaret Bunkall

Trumpet
Roy Townend

Trombone
John Thompson

Timpani & Percussion
John McCormick
Ichiro Fujinara

Harpsichord & Celesta
Elaine Dobek

The singers in this performance are drawn from the studios of Merla Aikman, Jean Letourneau, and Harold Wiens.

** by permission of Actors' Equity Association*
+ produced by permission of Hawkes and Sons, Ltd.

Program Notes

The libretto drawn by Benjamin Britten and Peter Pears from Shakespeare's *A Midsummer Night's Dream* is made up of passages cleverly selected from the original to give the basic story of the play unaltered, though pruned, in language which has undergone practically no alteration at all. The action consists of three interwoven plots — the estrangement of Tytania and Oberon and the latter's ruse to end it, the flight of the lovers from Athens to escape a forced marriage and the other pair who follow them hopefully, and the rustics with the play which they hope to present during the festivities in celebration of Duke Theseus of Athens' marriage to Hippolyta, the Amazon Queen.

Act I of the opera opens eerily in the depths of a wood near Athens. Fairies, followers of their queen, Tytania, are singing and disporting themselves. Their sport is interrupted by Puck, a sprite and familiar of Oberon, the fairy king, who is estranged from his consort Tytania, as we now learn, because she will not yield him up one of her attendants, a lovely Indian boy. Oberon determines to plague Tytania into yielding and despatches Puck in search of a herb, the juice of which, squeezed on the eyelids of a person asleep, will make them dote madly on the first thing their eye falls upon on waking.
Now two lovers — Lysander and Hermia — meet. They are fleeing from Athens to escape the clutches of the Athenian law, which Hermia's father is invoking to force her into marriage with one Demetrius, whom she does not love, instead of with Lysander, whom she does. After pledging vows of eternal love, the pair pass from sight.
Oberon returns, still intent on his plot to deprive Tytania of her Indian boy. His thoughts are interrupted by the appearance of Demetrius, who has been told of Hermia's flight from Athens with Lysander, by Helena, a former love, whom he has abandoned for Hermia. Helena, being still in love with Demetrius, has followed him tearfully. He pauses to assure her he no longer loves her and abjures her to leave him be, then sets off again, with the woebegone girl still in breathless pursuit. Oberon vows that the tables shall be turned before either leaves the wood. Puck arrives with the desired herb and Oberon decides to repair at once to Tytania's favourite resting place. He gives Puck a sprig of the herb, the juice of which he is to squeeze on the eyelids of the heartless youth his master has just seen in the glade.
Now, a group of rustics — Shakespeare's 'rude mechanicals' — invades the scene. They have met to cast and discuss the play which they hope to present at the nuptial festivities of Theseus, Duke of Athens. All depart homewards, promising to meet again that night, having studied their roles to rehearse.
Lysander and Hermia have lost their bearings in the wood and now re-appear. Exhausted, they decide to rest till morning. With maidenly modesty, Hermia dissuades Lysander from sharing her sylvan couch and the young man flings himself down some yards distant where Puck, chancing upon him and mistaking him for Demetrius, squeezes the magic herb on his eyelids, and departs.
At this point, Demetrius, still pursued by the persistent Helena, returns for a moment, but passes on immediately, leaving the poor girl disconsolate and unable to follow him further. She stumbles upon the sleeping Lysander and goes to wake him. Immediately his eyes fall upon her, the power of the herb manifests itself. He affrights and amazes her with passionate avowals. Though she reminds him as she flies from him that Hermia is his love, he will hear none of it and disappears into the depths of the wood in her wake.
Hermia now starts up from a nightmare in which she has dreamt she was being attacked by a serpent, while Lysander stood by, smiling. She calls to her lover for reassurance only to find him gone, then plunges blindly into the wood in search of him.
Tytania now comes on the scene, with her attendant fairies, and settles down in her bower to rest. As soon as she is asleep,